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A guide for owners of property in Troy's designated historic districts and others who seek to improve a property's value and their community's architectural heritage through proper maintenance and repairs.





Text About TAP and the development of these guidelines





ACKNOWLEDGEMENTS

City of Troy Historic Preservation Guidelines

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Troy City Council

Troy Planning Commission

Troy Historic District and Landmarks Advisory Board

New York State Preservation League

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The McCarthy Foundation

The Howard and Bush Foundation

The Washington Park Neighborhood Association

NYS Division of Homes and Community Renewal

Public input by engaged citizens

New York City Landmarks Preservation Commission





Troy's Landmark Ordinance

"The City Council of the City of Troy declares that it is a public purpose to ensure that the distinctive and historical character of Troy's historic and/or architectural districts and landmarks shall not be injuriously affected, that the value to the community of those buildings, sites, monuments and districts having architectural and historical worth shall not be impaired and that such historic and/or architectural districts and landmarks be maintained and preserved to promote their use for the education, pleasure and welfare of the citizens of the City of Troy and others."

*Chapter 47 of the 1973 City Code; 47-1. Legislative Intent.
Adopted 10-2-1975; amended 5-1-1986*



MODEL PAGE

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Preservation champions and protects places that tell the stories of our past. It enhances our sense of community and brings us closer together.

One of the best ways to improve the value of your neighborhood is to get involved in preservation.

National Trust for
Historic Preservation



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*“The greenest building is
the one that’s already
built”*

Carl Elefante
www.thegreenestbuilding.org

Washington Place, where ten rowhouses were saved from demolition and neglect by the Washington Park Neighborhood Association and individual owners.

NOTE: All photos in this document are of locations in Troy New York, unless otherwise noted.





SECTION ONE

Historic Preservation in Troy

"It has been said that, at its best, preservation engages the past in a conversation with the present over a mutual concern for the future."

- William J Murtagh, First Keeper of the National Register

CHAPTER 1 : INTRODUCTION

Using These Guidelines

The handsome architecture of the Central Troy Historic District reflects Troy's 19th-century industrial prosperity. Civic buildings, department stores, factories, residences and churches, all display the craftsmanship, technology and fashion of their time. The city wants to protect the value and integrity of historic properties and districts which are Troy's living history.

Within the downtown are six local historic districts where these guidelines apply to **all exterior changes** proposed by building owners.

Following these guidelines will ensure the protection and preservation of historic buildings and sites through appropriate maintenance and repairs. The loss of historic context, whether an entire block, an individual building, or a character-defining feature of one structure, threatens Troy's identity as a place that values its history. The Guidelines supplement Troy's City Code, its Zoning Ordinance and the NYS Building Code. They are to be used by code officers, planning and zoning board members, contractors and property owners to establish a common expectation of what types of modifications will be considered appropriate to buildings and landscape in the historic district.

Troy has beautiful architecture and important landmarks that exist outside the district as well. These guidelines provide sensible information for the preservation of historic buildings anywhere in Troy, but they are enforceable within the Historic Districts. Failure to seek approvals and failure to follow these guidelines may result in fines and/or the removal of inappropriate modifications.

Following this guide will expedite the review and approval process for your project. If you plan to use materials and methods not recommended here, be prepared to justify your choices. If this guide does not address the unique challenges and details of your project, there are knowledgeable architects and preservations in the region who can assist you. The City of Troy offers this document as a reference for appropriate repair and maintenance decisions that will preserve the integrity of Troy's architectural legacy for future generations.



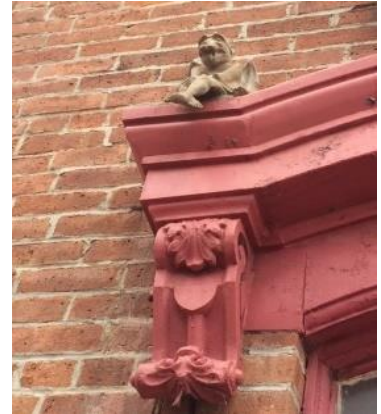
Brownstone stoop on 2nd St.
near State St.



The Trojan Hotel on 3rd
Street .

Preservation Overview

The built environment provides what historians and planners call a “sense of place” and preservation ensures the survival of that environment. Visitors are often seen looking up at buildings as they walk along the streets of Troy, captivated by the story told by the architecture. Even long-time residents can be surprised by some hidden ornament or feature of a building they thought they knew well. Dozens of elegant buildings built with Troy’s industrial wealth manifest an architectural legacy which still defines the central business district as well as many neighborhoods beyond downtown.

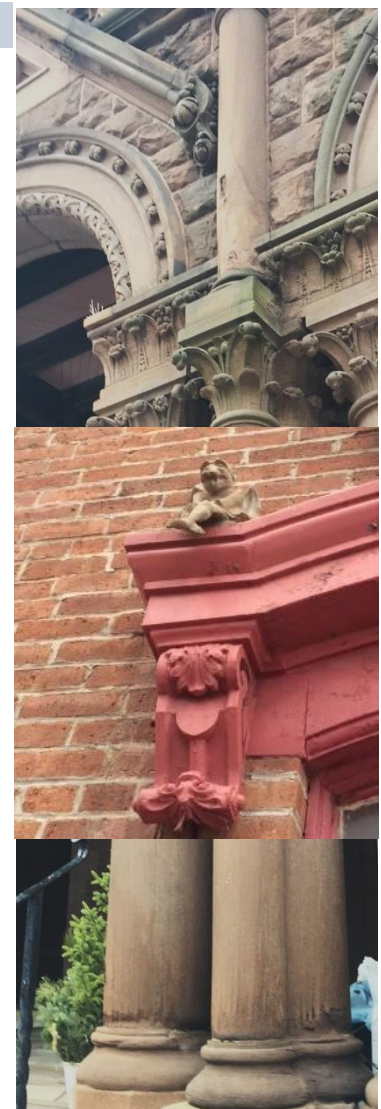


Door hood detail

Troy's Historic Architecture

In the 1960's in many cities in the Northeast “rust belt”, Urban Renewal projects threatened to demolish large swaths of Troy’s historic buildings. Peripheral neighborhoods were in fact destroyed, but through the efforts of local activists, historians, architects and academics, much of downtown Troy was spared. The growing preservation movement led to districts and landmarks being listed on the National Register of Historic Places, which recognizes buildings and other historic resources deemed worthy of preservation. Public values have evolved, and now preservation is widely accepted as a means toward economic revival, cultural education, and environmental conservation.

The effort to preserve Troy’s rich architectural legacy has been a long and difficult process, but persistence has paid off and historic preservation is now Troy’s main economic engine. Downtown’s renaissance – so dependent on its intact historic architecture and on its walkability – demonstrates historic preservation’s contribution to reinvestment. But bits and pieces of historic buildings, are quietly being compromised by the replacement of historic components with modern cheap materials. Examples of these ill guided “repairs” abound: white vinyl windows often are installed in openings that once held larger wood windows; vinyl and aluminum siding cover shingles, clapboards and even brick; and messy concrete patches over areas of brick and brownstone. Setting aside the pleasing aesthetics and sense of place fostered by preservation, historic preservation is also very much an economic matter. Consistently applied design guidelines yield the powerful benefits of increased property values and accompanying reinvestment. Restoration of existing buildings generates construction jobs and encourages the sustainable practice of reducing construction debris dumped in landfills.



First United Presbyterian on 5th Ave.



Before and after restoration of 10 rowhouses of Washington Place.

View East on the restored cobblestone

Recognition of the significance of the downtown architectural environment began in 1978 with a façade Revitalization Program administered by the Rensselaer Historical Society. The program provided design advice and grants to commercial building owners to restore facades in the downtown business district.

An early preservation success occurred in Washington Park. Developed as early as 1835 by wealthy industrialists, the neighborhood declined as industry diminished and its wealthiest residents moved away. By 1970's, Washington Park's former mansions were at best cut up into numerous small apartments, or vacant and pock-marked by broken windows. A determined band of preservation-minded residents lead a 40-year effort to turn the neighborhood around, with the crowning achievement of



The Rice Building, an icon of Troy, at First and River Streets, has been the set of several modern movie productions.



rescuing and rebuilding ten Greek Revival row houses designed as a single building facade on the south border of the park. Now the homes surrounding the park are some of the most desirable real estate. Downtown, too, has experienced its successes. The Rice Building, in the High Victorian Gothic style, with its multi-colored masonry and arched windows, was once slated for demolition, but instead was renovated in 1998 and is now occupied by a variety of commercial tenants. Important but long vacant Hudson riverfront warehouses – likely among Troy’s oldest buildings -- are now occupied or in the process of being restored for use as stores, restaurants, offices, arts facilities and apartments. The streetscapes and fine interior spaces of Troy have been used in movies as period sets.

Historic downtown shopping districts are enjoying a comeback as more people move into downtown housing and offices. The success depends on a variety of small shops and restaurants that provide the kind of personal service not found in the malls or big box stores. The Shop Local movement has done wonders for small boutique businesses that thrive in small downtown storefronts.



Decorated Uncle Sam statues greet visitors to Troy’s unique venues

The Benefits of Preservation

Troy has some of the finest 19th-century architecture in the country. Buildings tell the story of a city that became an industrial powerhouse due to the location and the industriousness of its population. Located at the head of navigation on the Hudson River, the city took full advantage of its position at the crossroads of major transportation routes, including the Hudson and Mohawk Rivers, the Erie and Champlain Canals and a vast network of railroads.

Many diverse industries developed, harnessing the waterpower of streams flowing into the Hudson. The diverse skills of the local workers, many of them among successive waves of immigrants, transformed raw materials into products that were shipped around the world. These included structural steel, horseshoes, shirt collars, bells, cast-iron stoves and surveying instruments. Troy was also home to educational pioneers, abolitionists, proponents of equal rights for women, classic authors and artists.

Many states and cities have documented the value of historic preservation activities generating more jobs than other sectors, such as manufacturing and new construction. Homes in Philadelphia’s historic districts sell for much more than similar buildings in undesignated neighborhoods. Hartford has quantified the huge volumes of construction debris that preservation prevented from reaching landfills.

HOW DOES PRESERVATION BENEFIT TROY?

Builds pride and promotes a sense of common identity

Provides a sense of continuity with the past

Attracts tourists

Attracts businesses seeking a stable community where employees want to live and work.

Increases property values.



Preservation provides a sense of continuity with the past and ensures an interesting and pleasant city to live in. A preserved building is emblematic of fiscal health, pride of place and environmental conservation.

The National Register of Historic Places *added by HRC here*

The National Register of Historical Places is a formal listing, based on criteria established by the Secretary of the interior, of buildings and other structures worthy of preservation. It is largely honorary, unless someone uses public funding in the form of grants or tax credits to make improvements to those buildings. In which case the Secretary of the interior's standards must be followed.

Historic district regulation at the local level, is administered in a similar way to how zoning applies to properties in the local historic district regardless of funding. Though properties are protected from demolition or inappropriate alteration through local historic district regulation, as in Troy's downtown local historical district, the two designations are separate and distinct. In Troy's local historical district, all property owners proposing changes to the exterior of their building visible from public rights of way- including alleys- must apply for a certificate of appropriateness. These guidelines, if followed will help owners of properties through the process as efficiently as possible and will result in appropriate and long-lasting work. Owners of older and historic properties outside of Troy's designated local historical district, though not subject to regulations, are also encouraged to use these guidelines for their own benefit and that of their buildings.



The Market Block, at River and Third Streets, is a collection of six buildings renovated to share an elevator and a common circulation and service core. Creative solutions like this allow older structures to comply with current building codes. .



The Chazan Building renovation restored an arched entry on Broadway that had been hidden by earlier inappropriate work.

Financial Incentives for Preservation

Federal tax credits are available for rehabilitation of commercial building owners occupied and state tax credits are available for homes listed in the National Register of Historic Places.

Financing for many restoration projects in downtown Troy was made possible by tax credits. The Conservatory, The Chazan Building, The Market Block, The Gurley Building and others, all received credits. Quite a few homeowners in downtown Troy have also received rehabilitation tax credits for repointing, window repair, painting, kitchen remodeling and heating, roofing and more.

For up to date information about historic tax credits, call 518-237-8643 or visit:

www.nysparks.com/shpo/tax-credit-programs/

CHAPTER 2: REGULATIONS AND PROCESS

Who is this guide for?

Owners, tenants, design and real estate professionals, and contractors should become familiar with these Historic District Guidelines. Printed copies are available for viewing in the Planning Department in Troy City Hall and at TAP Inc., 210 River Street, Troy. The Guidelines and the Historic Review Committee's meeting schedule can be found at www.troyny.gov.

Lack of maintenance or inappropriate treatment of older buildings can cause serious, expensive, or irreversible damage to irreplaceable historic buildings. Troy's Local Historic District Regulations and Guidelines are based on the United States Secretary of the Interior's Standards for Historic Rehabilitation. The guidelines outline specific procedures for compliance, encompassing nearly every aspect of maintenance and renovation. They describe preferred, time-tested treatments for preserving historic materials and details and common challenges that owners of historic buildings are confronted with in maintaining their properties. It is hoped that this document can be useful for all Troy's historic properties and not just those in designated historic district where **following these guidelines is a legal requirement enforced by Troy's Planning Commission and Bureau of Code Enforcement.**

TROY'S GUIDELINES
APPLY TO ALL
EXTERIOR REPAIRS,
ADDITIONS &
ALTERATIONS:

Porches & Stoops
Sidewalks & Streetscape
Storefronts
Windows & Doors
Signs & awnings
Fences & Railings
Accessibility
Paint Colors
Masonry & Wood Siding
Roofs
And more..

THEY DO NOT
APPLY TO INTERIOR
ALTERATIONS AND
REPAIRS

The Secretary of the Interior's Standards for the Treatment of Historic Properties

The Secretary of the Interior's Standards are a set of nationally accepted and applied preservation best practices that are used to protect our nation's irreplaceable cultural resources. They guide the decisions of Troy's Historic Review Committee, and countless municipal review bodies nationwide. The US Secretary of the Interior oversees the National Park Service, which owns and manages the nation's historic properties; acres of wilderness and landmark buildings.



The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Standards present four distinct approaches to the treatment of historic properties—[preservation](#), [rehabilitation](#), [restoration](#), and [reconstruction](#) with [Guidelines](#) for each. Some of their guidelines are universally applicable, some are not. So, municipalities that care about their architectural heritage develop guidelines to suit their objectives, their unique context and their economy, but municipal guidelines are always grounded by the Secretary of the Interior's Standards.

The philosophy and intent of the Secretary of the Interior's Standards is the basis for Troy's Guidelines, and for the historic Review Committee's evaluation of Historic district projects. They can be found at <https://www.nps.gov/tps/standards.htm>. But the Standards are not to be confused with Troy's Guidelines.

Federal and State agencies use the Standards in carrying out their historic preservation responsibilities in the maintenance of state and federally owned historic landmark properties. State and local officials use them in reviewing both federally and state funded rehabilitation proposals. Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review

processes. The Standards for the Treatment of Historic Properties, codified in [36 CFR 68](#), are regulatory for all grant-in-aid projects assisted through the national Historic Preservation Fund. The [Standards for Rehabilitation](#), codified in [36 CFR 67](#), are regulatory for the review of rehabilitation work in the [Historic Preservation Tax Incentives program](#).

Standards for Preservation

1. A property will be used as it was historically used or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance, in their own right, will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.



The Hart Cluett House on 2nd Street is restored as a cultural asset and education resource for Rensselaer County

Standards for Rehabilitation

REHABILITATION IS
OFTEN REFERRED TO AS
ADAPTIVE REUSE

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

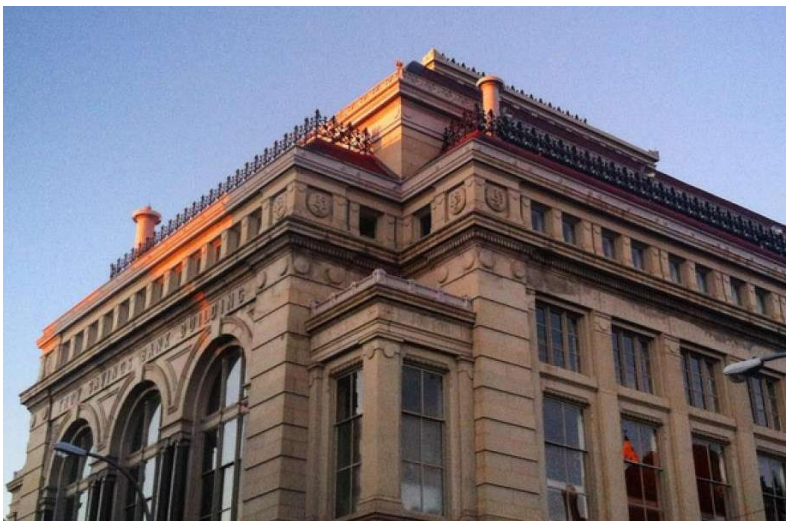


Arthaus on River Street in North Central is an adaptive reuse project which transformed a factory building into residences.



Standards for Restoration

1. A property will be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.



It is understandable that Troy's beloved Music Hall be held to Standards for Preservation. Neighboring buildings that provide historic context for the hall are important as well.



Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts that are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

The distinctions between projects, preservation approaches and funding programs can be confusing. A privately funded project located outside of Troy's designated historic district may be entitled to tax credits. Some properties within the Historic District are not considered historic at all, having been built at a much later date. The Historic Review Committee volunteers are glad to assist you in understanding how these guidelines and the Secretary of Interior's Standards will apply to your project. It is also important to select architects, designers, engineers and contractors with experience in preservation.



The RPI Approach was built in 1906, fell into dangerous disrepair and was reconstructed in 1999





Historic District and Landmarks Review Commission

The staff of the City of Troy Department of Planning and the members of Troy's Historic Review Committee are your partners in preservation. In Troy, our Planning Commission doubles as the Historic District and Landmarks Commission. The Planning Commission is made up of five appointed individuals; an architect, a real estate professional, an engineer, a lawyer and a citizen at large. Any construction or sitework project proposed in the city must be reviewed and approved by the Planning Commission.

Projects requiring relief from the dimensional requirements the Zoning regulations must be reviewed and approved by the Zoning Board of Appeals as well. The Planning Commission relies on recommendations of the Historic Review Committee, a three-member body of volunteers with knowledge of Troy's history, architecture, and historic preservation practices. The members are appointed by the mayor;—one member is selected by the mayor, one is recommended by the Rensselaer County Historical Society; the third is recommended by the Hudson-Mohawk Industrial Gateway. All three are experts in the field of architectural preservation and architectural history, and they volunteer their time to safeguard Troy's architectural heritage.

As guardian of Troy's Historic Districts, the Historic Review Committee is responsible for reviewing any exterior work that may impact properties located in the Historic Districts, and/or Historic Landmarks to make sure the work conforms to Troy's local historic district guidelines. If the work is found to be acceptable, a Certificate of Appropriateness is issued and posted on the property along with the Building Permit.

The Historic Review Committee, HRC, meets monthly to review project proposals from owners and contractors and makes recommendations to the Planning Commission based on the city's Historic District Regulations and guidelines. The process is described in the City of Troy Code, Chapter 47. The Planning Commission is the official body granting approvals, but the recommendations of the committee weigh heavily.

Approved projects are granted a Certificate of Appropriateness. This is required in Troy's Local Historic Districts before a building permit can be obtained. The following must be submitted with the application:

1. Address and map, survey, or site plan indicating the exact location of the proposed work.
2. Photographs of the existing conditions of the property.
3. Elevation drawings of the proposed work, if available or a written description other wise.
4. Samples of colors and materials to be used.
5. Scale drawing of any proposed signage showing dimensions, materials, lettering, colors, illumination, and location of the sign on the property.

EVERY PROJECT REVIEW BEGINS WITH A TRIP TO THE BUILDING DEPARTMENT

Provide basic information about your project to a Code Official and receive a Building Permit Denial to begin the process. The denial is perfunctory. It does not indicate that you have done something wrong, only that a review is required for you to move forward.

If you start work without a review you will receive a STOP WORK ORDER which may result in fees and delays to your project.



Incomplete or unclear applications will be returned to the applicant, and the review process may be delayed.

The HRC reviews and acts on each application in 30 days or less of its receipt of the application. If the plan does not conform to the Guidelines, the HRC will work with the applicant until a design that does conform to the Guidelines is found to be acceptable by the owner and the HRC.

Questions about rehabilitation of buildings in or outside the districts can be directed to the Troy Planning Department, at 518-279-7392. If your project is more complicated than repairing and painting existing historic materials, you may want to engage the services of an architect familiar with preservation work and with the HRC review process. There are many local architects to choose from.

It is the goal of the HRC to be as helpful as possible in guiding property owners and others on how to comply with Troy's Historic District Regulations and Guidelines. Members of the HRC are committed to adhering to the Regulations using their Guidelines to do so and to maintain the character of the city of Troy through the stewardship of its historic buildings to benefit residents and businesses throughout the city.

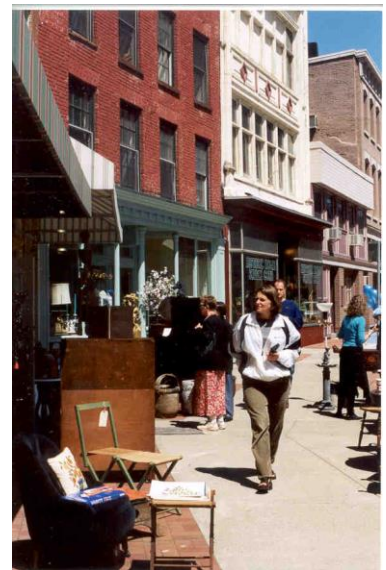
Typical HRC Review process:

Call the Bureau of Code Enforcement when **planning** work on your building to determine the extent of review and permits needed.

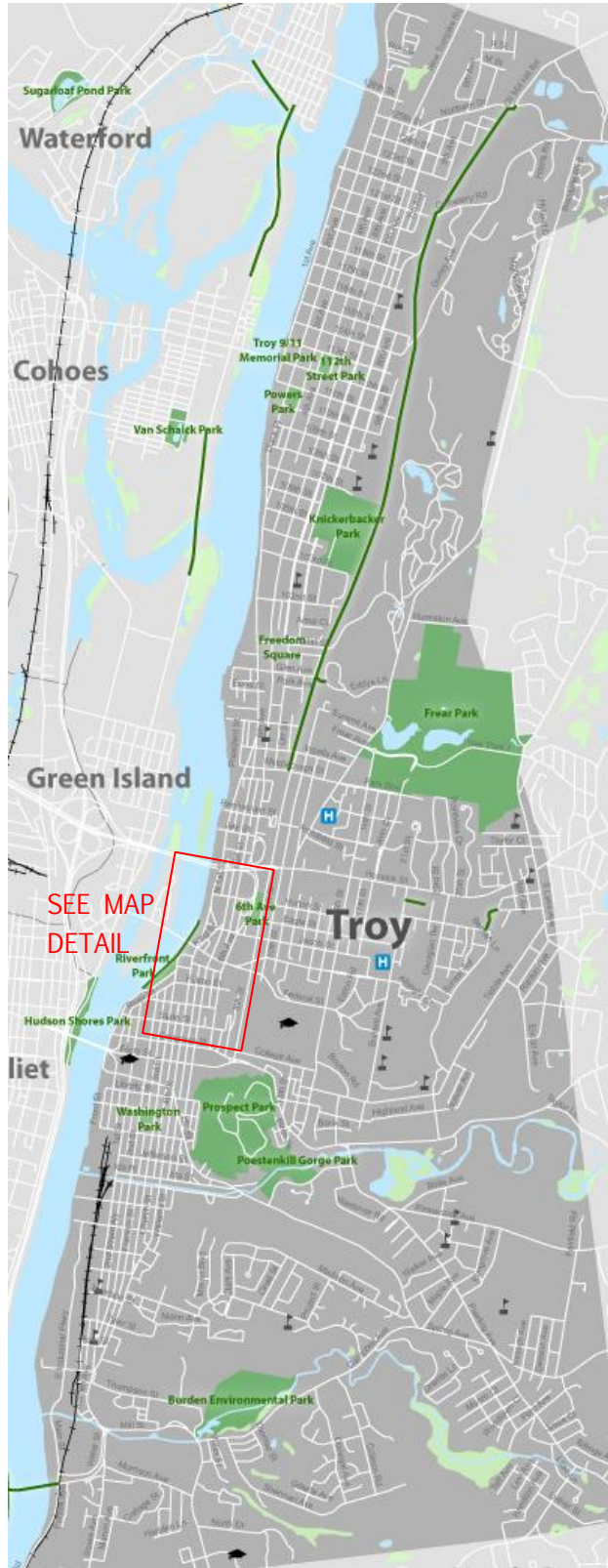
Submit the necessary materials for your project review to the Planning Department

3rd Tuesday of the month @ 5:30 PM : Present your project to the HRC with all required materials and property descriptions. They will discuss recommendations and changes with you if necessary.

4th Wednesday of the month @ 6PM: Present your project to the Planning Commission for approval. The PC will consider recommendations from the HRC in their evaluation process.



Troy's Designated Historic Districts and Landmarks



The [National Register of Historic Places](#) defines a historic district as: “a geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plan or physical development. In addition, historic districts consist of contributing and non-contributing properties. Historic districts possess a concentration, linkage or continuity of the other four types of properties. Objects, structures, buildings and sites within a historic district are usually thematically linked by architectural style or designer, date of development, distinctive urban plan, and/or historic associations.”

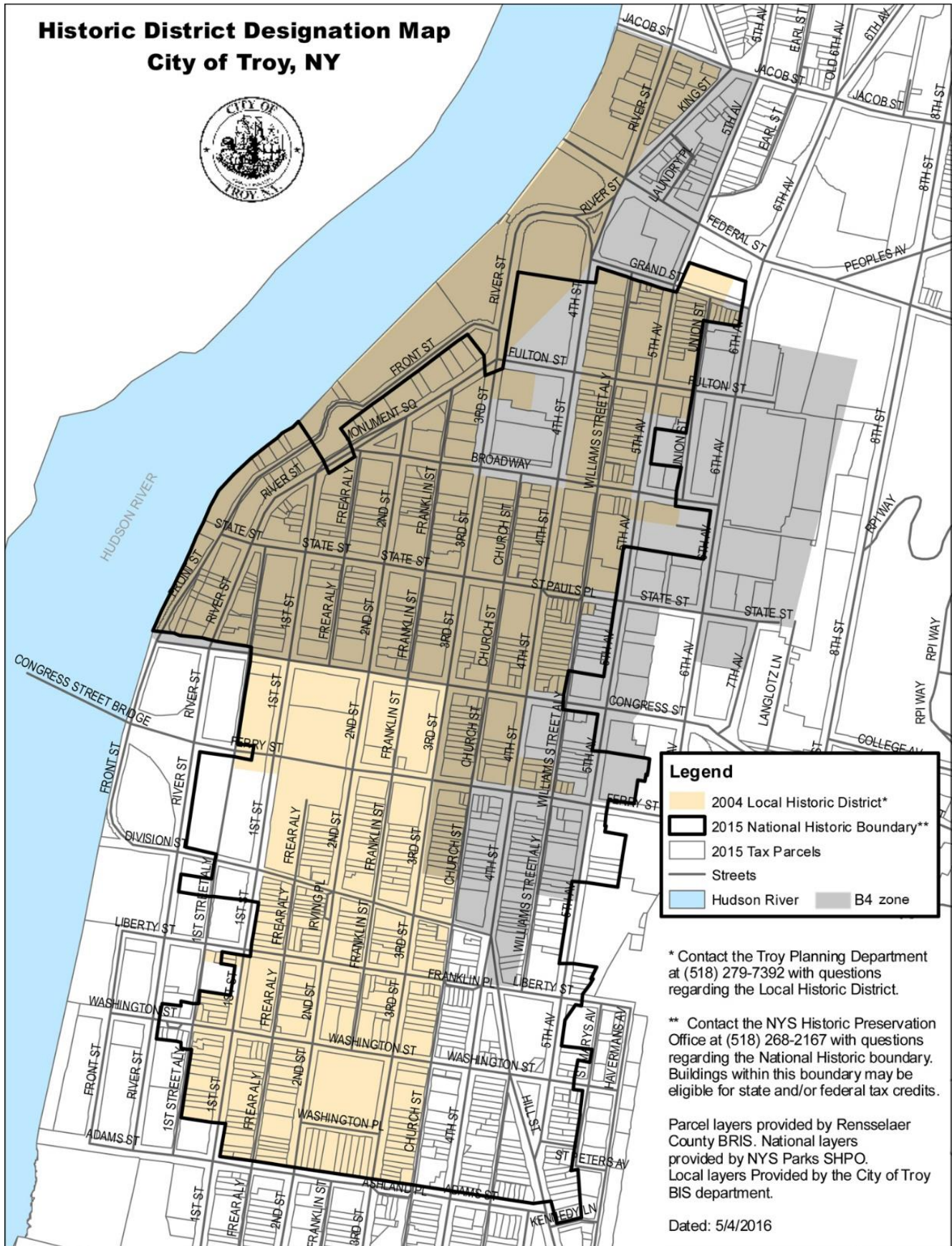
The Troy City Council has designated as Local Historic Districts a select group of neighborhoods whose architectural character reflects some particular aspect of our rich past. The maps here indicate the boundaries of our existing historic districts. Each of these relatively small geographic areas includes within its boundaries individual buildings and a streetscape that convey to residents and visitors a local heritage. Each is a point of pride, not only for those who reside or work within it, but also for all the citizens of Troy.

Each district has been formally surveyed and evaluated using criteria recognized by the National Park Service and each is protected by ordinances established in recognition of the importance of historic preservation. Each enhances Troy’s reputation as a city committed to preserving its exceptionally rich heritage of historically significant and aesthetically distinguished architecture.

Local historic landmarks nominated to the National Register of Historic Places are located throughout the city and are noted on the map. Districts and landmark status are established through a rigorous process involving local, state and federal review. Districts can be added and altered.



Map and list of landmark properties in Troy





Review Process

What Needs to Be Reviewed:

Any exterior change to your building that is visible from a public right-of way **or alley** must be submitted for review.

What Does Not Need to Be Reviewed:

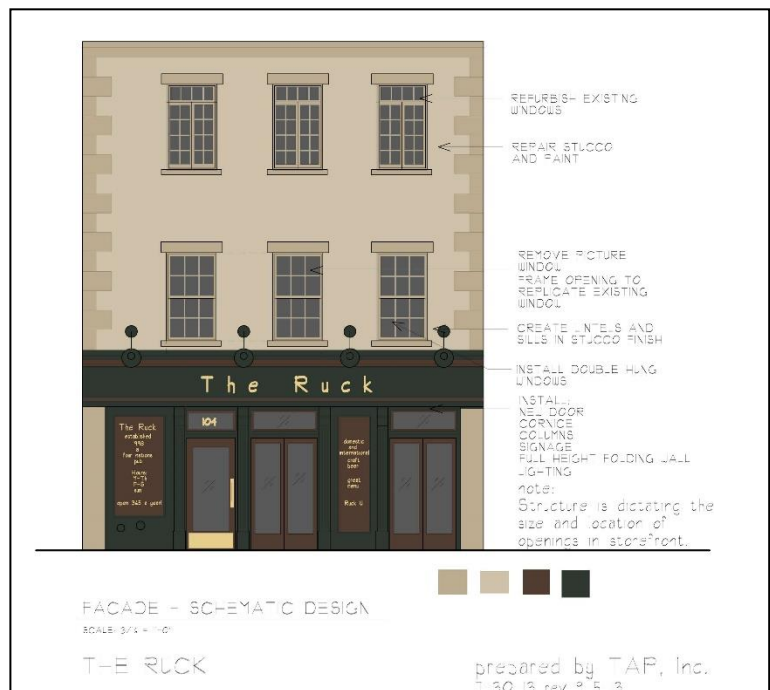
- If you are simply repairing or replacing something with the same material that is currently on your building and touching up paint in an area that makes up less than 30% of the façade, no review is required.
- The use of your building, which is regulated by zoning.
- Interior alterations and repairs that do not impact the exterior appearance of the building from a public right-of way.
- Removal of dangerous conditions if ordered by a qualified public official such as the Fire Marshal or Building Inspector.

Some General Advice:

- Avoid removing original material from your building. These are usually what make your building distinctive. Instead of removing, restore the feature. In the long run, your building is apt to be worth more with its historic features intact.
- Determine the architectural style (or styles) of your building. Then make any changes so that they are consistent within the scale and proportions of this style. Learning your building's style can be done by consulting one of the books at the end of this guideline or by talking to an HRC member.
- Research what your building used to look like. Frequently, there will be a photo of your building in the Tax Assessor's office at City Hall. The Rensselaer County Historic Society is another good



Photo captions





resource for historic research. Consider restoring historic features that have been changed or removed.

- Match your buildings original materials when making replacements; in general, avoid using artificial materials. For example, use wood rather than vinyl or aluminum for siding and windows.
- It is the goal of the HRC to be as helpful as possible in guiding property owners to comply with the guidelines.
- Applications for the Certificate must be filed with the City of Troy Planning Department at least 10 days prior to the meeting of the Planning Commission at which the project is to be reviewed.
- The Planning Commission reviews and acts on each application within 30 days after submission. If the plan does not conform to the guidelines, the HRC will work with the applicant until a design that does conform to the guidelines is found to be acceptable. Questions about rehabilitation in or outside the district can be directed to the Planning Department at (518) 279-7392.
- If you are unsure of whether the work you are considering needs a certificate of appropriateness, it doesn't hurt to have an informed conversation with staff, a member of the HRC, or attend a meeting for informational purposes. Older and historical buildings generally require a different approach than more contemporary buildings. The HRC can provide you with valuable information and resources that extend beyond the regulations of the local historic district.



Photo captions



River St on a
Farmers Market day

SECTION TWO

Preservation Guidelines

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- Author





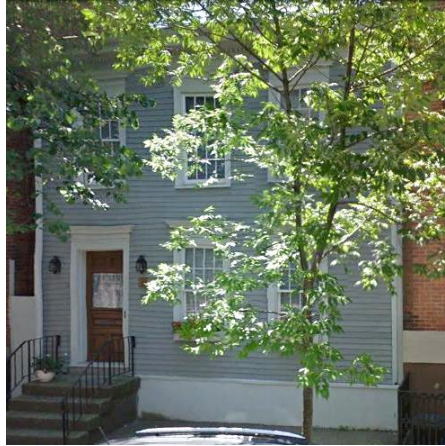
CHAPTER 4: STYLES

Architectural Building Styles

Much of Troy's downtown historic district was built in the first decades of the nineteenth century, then remodeled during the Victorian period. Some buildings retain clear evidence of their earlier construction dates and others do not. So, while we may not have rambling porches and towers of typical Victorian mansions sited on generous plots of land, elements borrowed from the architecture of the day allowed for dramatic changes to formerly simple residential row houses. Here are a few familiar styles.

FEDERAL (1787– 1830):

Wood Federal Style homes, with their delicate carpentry and simple lines, are easily identifiable since they are fairly uncommon in Troy's historic districts.. Brick buildings also received this treatment, with front doors dressed up with sidelights, arched fanlights, and sometimes pediments.



Greek Revival (1820-1845): During the height of this style, individual homes, and government and commercial buildings exhibited classical columns and dramatic pediments. In Troy districts, this effect is more muted, with perhaps an elaborate, columned porch and paneled lintel in stone or cast iron applied to the front of an otherwise simple three bay home.

Italianate (1845-1880): Architects looked to the Tuscan countryside to design homes in the Italianate Style, which is a very common style in Troy's districts. Italianate buildings often have heavy, projecting cornices with brackets, balustrades, arched or peaked window hoods, and windows extending to the floor. Italianate details incorporate classic motifs such as brackets with acanthus leaves.





Second Empire (1860-1890): The Second Empire Style borrowed from the French as Paris was rebuilt in the late 19th century. The most common attribute of this style is the mansard roof, which gradually widens from its highest point (usually a flat roof). Often there are dormer windows projecting from the slope of the roof, which is typically clad in slate.



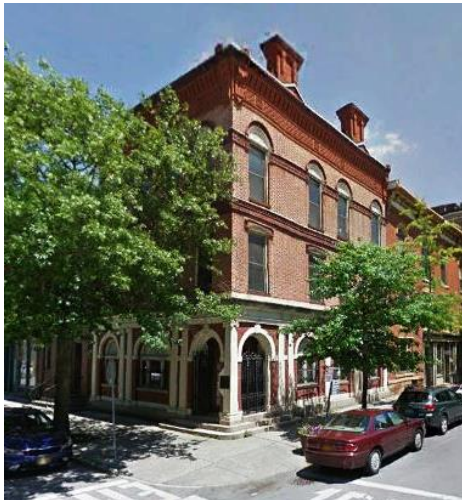
Queen Anne and Shingle Style (1880-until about 1900): This typically ornate building style follows English patterns incorporating small-scale ornament and irregular fenestration patterns of early English architecture. Usually the whole composition is asymmetrical and often busy with scalloped or patterned shingles, and a second story differently patterned from the first. Windows or portions of them (i.e. the upper sash of double hung windows) were divided into multiple small-scale panes.



Colonial Revival (1880 –1930 and beyond): This style is inspired by early American architecture, in particular Federal Style houses, and applying elements of these buildings to all types of structures from houses to tall multistory commercial building. Delicate ornament and details such as balustrades and doors with fanlights and sidelights, and fine brickwork are characteristic of the style as is a desire for simpler more symmetrical facades.



American Renaissance (1890-1930): Based on classical architecture, architects tried to reproduce the glories of ancient Roman and Greek architecture. Large scale columns and cornices, often with balustrades or parapets, entrances flanked by columns or pilasters and surmounted with pediments, and an overall symmetry of facades characterize this style mostly used on institutional, commercial or apartment buildings, almost always in masonry or stone buildings.



Style Combinations: Many buildings are altered over time to exhibit a combination of styles. This Queen Anne building was given a “modern” Colonial Revival makeover on the first floor. But the scale and rhythm of the new first floor treatment is very respectful of the original Romanesque upper stories

Other Styles:



CHAPTER 3: MATERIALS

The National Parks Service Preservation Briefs provide valuable guidance on preserving, rehabilitating, and restoring the materials and components of historic buildings. These Publications help historic building owners recognize and resolve common problems prior to work. It is important to understand and resolve why a material is deteriorating. Otherwise, repairs will need to be repeated. The briefs are especially useful to owners seeking [Historic Preservation Tax Incentives](#) because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

NPS Preservation Briefs are available at <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

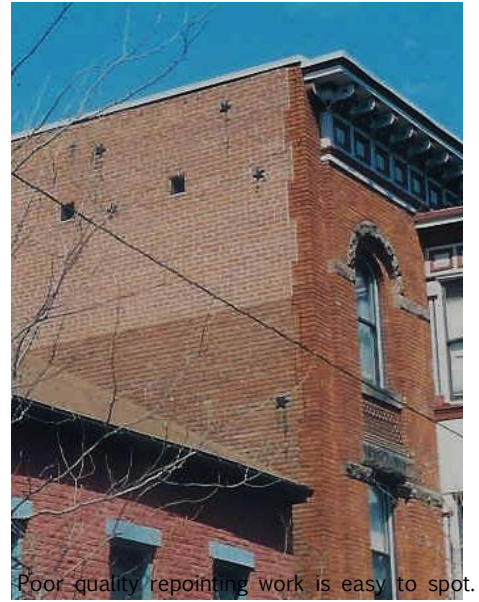
Brick Masonry

Buildings located in Troy's historic districts are predominantly constructed of brick laid in courses of mortar. In the early 19th century, brick was soft and varied in size, one brick to another. Mortar, too, was "*soft*," comprised of just lime and sand. As the brick industry modernized, bricks were made harder and more uniform. The mortar that held them together also was made harder with the introduction of cement.

Bricks and mortars from different time periods are not interchangeable. Mortar's purpose is to bind the bricks and to prevent moisture from entering the building in between them. When soft mortar is replaced or repointed with newer harder mortar, moisture will migrate through the older brick, causing the face of it to pop, or spall.

As people began renovating older homes in the 1970s, brick was often sand-blasted to remove paint. While the result produced the uniformity of raw brick, it also removed the face of the brick. It is easy to tell if a building has been sand blasted because the brick will be pockmarked, or, worse, spall and deteriorate because water has penetrated it.

An experienced mason will understand the importance of mixing a mortar compatible with the composition and color of the brick. A typical historic soft mortar mix is comprised of 1 part white Portland



Soft mortar will shed granules of sand when scratched with a key or a pen.



Hard mortar will not crumble when scraped



The use of hard mortar has caused the face of the bricks below to spall.



cement; 3 parts Type S hydrated lime; and 6 parts of sand with no admixtures that are sometimes used to delay setting or improve workability.

Joints being repointed should be raked clean by hand remove deteriorated mortar. A good mason also will mix and apply mortar in several test samples to achieve as close a match as possible to the strength, profile, color and texture of the existing mortar joints. Inorganic pigments can also be used to tint mortar.

Think twice before you decide to paint brick. A good rule is only to paint brick that's been painted before and don't paint brick that has never been painted. Earlier brick, in fact, was often painted to protect it from the elements. Later 19th and 20th Century masonry buildings were usually constructed of harder brick and left unpainted, particularly if the brick pattern and color was part of the building's ornamentation.

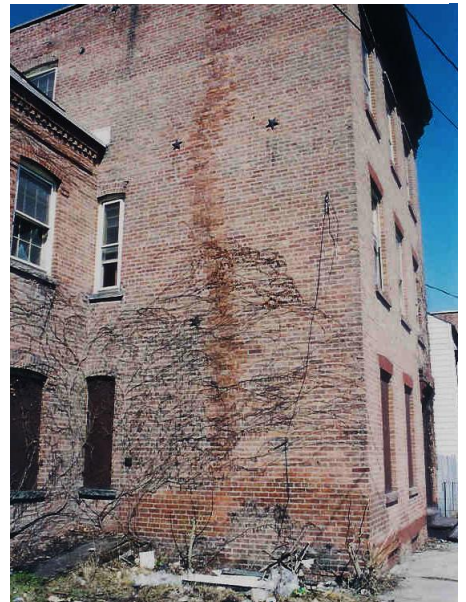
Find additional technical information for masonry in the NPS Preservation Briefs:

[Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)

[Repointing Mortar Joints in Historic Masonry Buildings](#)



Sandblasting removes the face of soft brick leaving it more susceptible to rain and wind damage.



This damage traces the length of an unlined chimney. The temperature differential has eroded the masonry. Repointing is useless without lining the chimney first.



"Hard" brick is used when the brick detailing itself is a prominent architectural feature



Uncle Sam Wilson manufactured bricks in Troy in the early 1800's.



Some brick needs to be painted and does not.

Stone Masonry



As with brick masonry, improper sandstone patches are easy to spot



Cast Stone is concrete formed and pigmented to imitate the original stone



Sandstone

Sandstone is as its name implies – grain-sized rock, bound together by pressure from sediment deposits in the earth, over time. Often called ‘brownstone’, it was a common 19th century building material used for lintels, foundations, ornamentation and occasionally whole building facades. Its use was prolific in Troy. It is notoriously prone to deterioration. Sills can become fragile and stone blocks often have their corners and surfaces eroded away. Making matters worse, sandstone elements were often bedded improperly to begin with resulting in a more rapid deterioration.

With the help of an experienced mason, or preservation specialist, an owner can determine the best course of action. If the sandstone has not deteriorated past a certain point it may be best to do nothing. But to mitigate whatever is causing the deterioration, like salt, snow or rain.

More often, sandstone is patched if deterioration is not too severe. Never paint it or patch it with bagged concrete from the hardware store. These band-aids don’t work. A number of companies make ‘restoration’ mortar that best matches sandstone in color and texture. It can be used to rebuild the stone to its original dimensions and appearance. The mason should prepare sample panels to determine the most appropriate texture and color mix before doing the actual repairs. Alternatively, stone may be re-tooled to a sound layer, but that may make it too thin or expose stones adjacent or below to moisture. Stones are usually about 3 or 4 inches in depth and backed up with brick masonry.

All repairs and replacements are subject to HRC review and Planning Commission approval. Submit photos of your property with your application for review. Reviewers can help you in determining whether repair or replacement is appropriate



Components beyond repair can be replaced with more durable materials, such as cast stone, glass fiber reinforced concrete and, in rare occasions, a resin component may be



Other Stone Materials

When brownstone is seriously deteriorated, owners sometimes opt to replace it with new sandstone, an expensive proposition that requires locating matching stone from a very limited number of open quarries.

Brick and Stone Masonry Maintenance



When masonry is clean the detail is enhanced, and the craftsmanship can be fully appreciated.

cleaning should be undertaken as part of a project that repairs the mortar joints to prevent water intrusion.

Cleaning

There often is a strong temptation to clean brick and stone masonry. If brick and light-colored stone have become heavily blackened by grime, cleaning may be appropriate. But 100 plus-year-old masonry buildings should not look shining new when a moderate amount of soot would be expected. Before brickmaking was industrialized, it was meant to be protected by paint, color or lime washes.

Professional cleaning with a chemical agent can be an expensive proposition and is only recommended when a professional determines it is necessary. Start by sampling an area with the least damaging method, a soft bristle brush washing with a mild detergent, like a liquid dish soap. Water pressure for cleaning should not exceed 300 psi to 400 psi (pound force per square inch). Conventional pressure washers are many times stronger. Often, even a garden hose might be sufficiently strong to clean and rinse the building. Cleaning should be approached with great care because, in effect, water is often the source of damage. For this reason,

Water proofing

Though tempting, water proofing is not a quick fix and can exacerbate water damage by preventing moisture from escaping. It is far better to keep water away from a building altogether by cleaning



gutters, extending down spouts at least three feet from the foundation, removing overgrown shrubs and vines that prevent walls from drying out and repairing mortar joints or damaged stone which allow moisture in masonry walls.

NPS Preservation Briefs are available at #####

Woodwork, Trim and Siding

Perhaps because they are less common, wood buildings take on a special distinction in Troy's historic districts. They are frequently the earliest buildings, elegant in their simplicity. Wood also was employed in the grandest ornamentation of masonry buildings for cornices, doorways and bay windows.

Unfortunately, aluminum and vinyl siding, were too often used to mask deterioration of wood. By locking in moisture and creating comfortable habitats for insects and vermin, it generally makes matters worse in the long run. The use of an artificial replacement for wood clapboard siding or as a cover for brick or other original material is disallowed in historic districts. Occasionally the removal of artificial siding will reveal original carved and crafted wood details, but often those details have been sheared off to accommodate the misguided installation of vinyl or aluminum.

Artificial siding is not recommended for the following reasons, based on published guidelines from the U.S. Department of the Interior:

- Replacement vinyl or aluminum sidings look artificial, in spite of frequent claims to the contrary.
- Aluminum siding is vulnerable to denting and vinyl to cracking. Partial replacement later may be impossible because of fading or if the manufacturer changes the design or color specifications. The underlying wood may be exposed to deterioration due to entrapped moisture. The artificial siding usually conceals deterioration until it reaches an advanced state.
- Application of artificial siding often results in the loss of trim detail.
- Artificial siding contributes little to insulation.
- In time, as artificial siding begins to require paint, maintaining it will cost almost as much as maintaining wood siding.
- Artificial siding comes in a limited choice of colors. In most cases, the sun will fade the color.

How to Preserve Wood Siding

The preservation of wood siding is vital to preserving a landmark building. Pieces of broken siding can be replaced, usually at modest cost. Badly weathered siding should be given a penetrating application of boiled linseed oil (one part oil; one part of turpentine) after removal of weathered paint, followed by



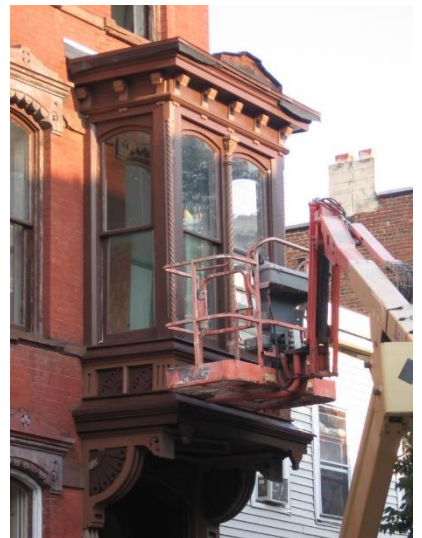
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conventional priming and finish coats.

Trim, where weathered, should be thoroughly cleaned of paint and given an application of a high-quality preservative, following manufacturer's directions. Where window frames or other parts have rotted, they usually can be restored using epoxy consolidants and fillers thus avoiding the need to replace decorative elements or buy new windows and preserving the original window appearance. Good marine-type wood fillers should be used for filling damaged places.



More text on woodwork repair

NPS Preservation Briefs are available at #####



Paint



Paint color is the most debated and sometimes the most controversial choice a homeowner can make, because re-painting most dramatically changes the look of a rehabilitated building. Absent lab analysis, finding out a building's original color is not easy, but is possible. Explore obscured places not easily reached for re-painting, stray paint drips, and long covered siding may yield some answers, though fading could greatly affect the true color. These steps can be fun but are not required.

Rather, the commission encourages owners to paint their buildings in historically accurate colors or something appropriate to the period of the building. Colors should be selected that are similar to those

typically used for your building and its style at the time it was built. Most paint manufacturers provide a line of historical colors from which you can choose. Colors should blend with and complement the overall color schemes on the same street. Bright and obtrusive colors are discouraged.

Whatever the base material, good preparation is key to a successful, long-lasting paint job. Brick masonry should be wet-scraped of old paint, damaged brick should be replaced, and joints repointed before painting begins. Avoid using caustic strippers; some work using methyl chloride, which can be cancer causing; heat guns should be set below 1,000 degrees so that toxic lead in the paint won't be released. Using a heat gun also comes with the risk of starting a fire.

Just because Benjamin Moore says a color is historic doesn't mean it is appropriate for your building. Combinations of colors and where they are applied are





Once the surface is clean and dry, apply one coat of oil-based alkyd primer, followed by two coats of paint recommended for wood or masonry. Water-based acrylic paint may be used over an oil-based primer, but paint won't stick if oil is applied over a coat of water-based acrylic primer or paint.

While choosing a paint color is subjective, a building's style helps decide the matter of color of buildings within the historic districts. Fortunately, name-brand companies offer a generous selection of colors used on buildings of particular architectural styles.

PLEASE NOTE: If your home was built before 1978, there is a good chance it has lead-based paint. In 1978, the federal government banned consumer uses of lead-containing paint. Lead from paint, including lead-contaminated dust, is one of the most common causes of lead poisoning. Lead can cause permanent brain and nerve damage in children, as well as learning and behavioral problems. Adults too can be poisoned.

Lead paint is still present in millions of homes, sometimes under layers of newer paint. If the paint is in good shape, the lead paint is usually not a problem, but deteriorating lead-based paint (peeling, chipping, chalking, cracking, damaged, or damp) is a hazard and needs immediate attention.

Preparation and safe work practices will help you avoid generating lead dust. If you are hiring a contractor, check to be sure the firm has the required federal certification and training to follow lead-safe work practices. This federal requirement was enacted in 2008. The hazard of lead poisoning cannot be over emphasized. For more information, and contact Rensselaer County for a lead risk assessment at 518-270-2640 or <http://www.rensco.com/departments/public-health/environmental-division-programs-services/>

Typical Paint Schemes for Historic Building Styles

A paint scheme for any style building should be considered as a whole. Color combination of even historic color can be inappropriate or unattractive. Most paint manufacturers offer suggested combinations of three colors for body, trim and shutters or accent, which is a good place to start but not gospel. Again paint color is a matter of personal choice and should please the owner.

Although a matter of personal choice and most certainly not a requirement to be reproduced many wood and iron elements (cornices, columns, window lintels, and sills) of historic masonry building were made to appear as stone by the application of colored sand to the wet paint finish. This process provides the appearance of stone and additionally greatly increases the life of the paint.

LEAD IS VERY
COMMON IN OLDER
BUILDINGS. MAKE
SURE LEAD SAFETY IS
A PART OF YOUR
RENOVATION

Owners:

[Find a Lead-Safe Certified firm](#)

Contractors:

[Apply for lead safe certification/ recertification](#)

Landlords:

[Know your responsibilities](#)

<https://www.epa.gov/lead>



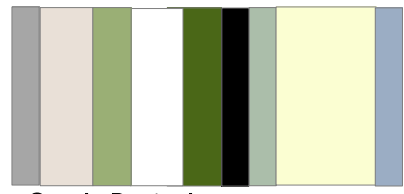
Italianate, until about 1885:

Base colors included white, buff, yellow ochre, green-grey, pale grey, dark brown, and medium red. Trim and shutters typically contrasted strongly, with colors including pale yellow, dark green, and medium grey. Door colors included black.



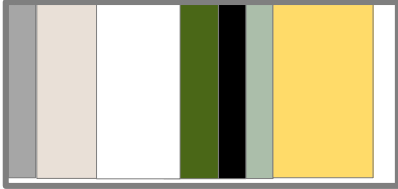
Gothic, Italian Villa and other Early Victorian, 1840 to 1870:

The base color was usually in a pale earth tone, such as buff, grey, mustard, light brown, or light pink. Trim and shutters were darker than the base color, including black, chocolate, red, dark grey, dark green, or dark brown. The door was frequently unpainted wood, often oak.



Greek Revival, until 1850:

The base color was typically white, buff, pale yellow, green-grey, blue-grey, or pale grey. Trim and shutters were olive green, grey-blue, dark bottle green, green-black, buff, white, or black. The door color was dark green, black, or medium blue.

 <p>Federal</p>	 <p>Queen Anne/ Shingle Style</p>	 <p>American Renaissance/ Classical Revival</p>

NPS Preservation Briefs on painting are available at #####



CHAPTER 5: ARCHITECTURAL COMPONENTS

Doors

It is amazing what a can of paint will do. A freshly painted front door can brighten the look of a building without going to the expense of buying a new door that is probably an inferior product. Door openings should not be changed in size. A door opening that has been “down sized” is clumsy, with painted plywood inserted to reduce the height and width of the opening, or to replace transom windows (the upper horizontal pane) or sidelights (on either side of the door.) This switch which is often the result of replacing double doors with a single door also won’t significantly solve energy loss. Proper



One of these things is not like the other! Caption caption caption

weather stripping and repair of the original doors is usually the more lasting energy saver. If replacement is necessary, try searching for one at a parts warehouse, which stock antique doors and windows salvaged from demolished buildings. The non-profit Historic Albany Foundation operates a warehouse at Lexington Avenue, Albany.

Before painting, careful scraping can determine if your front door was a fine hardwood (mahogany or walnut). Victorian houses of pretense often showed the world a fine hardwood front door with a clear varnished finish. As can be seen above this can be very handsome and stripping paint can reward the

owner with a door he could not purchase today for love or money. Regardless of the original appearance re-painting is always an approved option. Stripping and applying a clear finish to a pine door is not encouraged. Historically a pine door would have been painted, and not clear finished.

NPS Preservation Briefs on doors are available at #####

Windows

Windows are building details that naturally draw our eye. If a building doesn't look quite right, it's often because the windows have been replaced insensitively. By contrast, the preservation of original windows can make an old building shine.

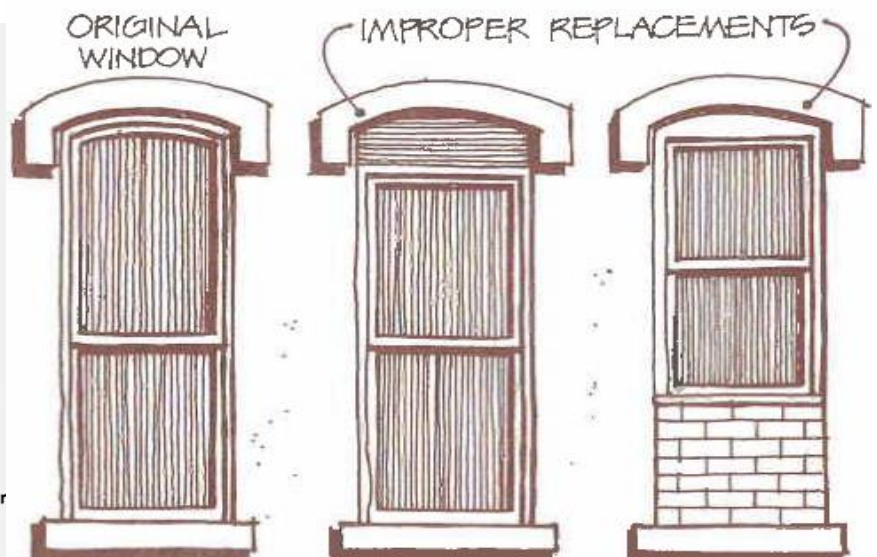
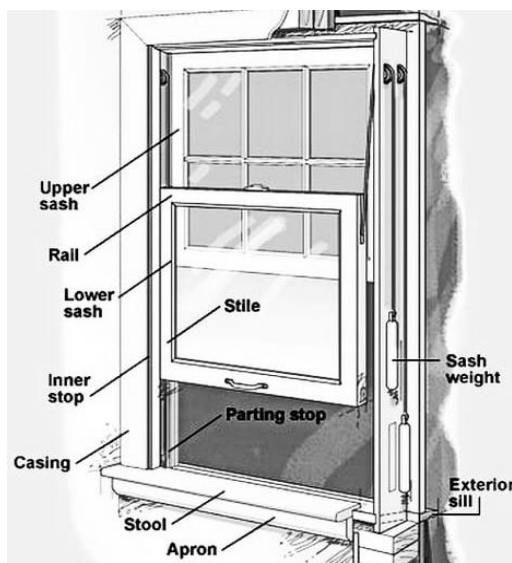
Since the 90's, historic windows have been under assault by the replacement window industry, in through the marketing of vinyl windows. Replacing windows is lucrative for manufacturers and easy for installers. Yes, the high cost of energy is a serious concern however the energy rating given by the replace industry is often deceptive and is usually only the thermal resistance of the center (or glass of the window) and not of the entire assembly as installed. Any weatherization expert will explain that insulating the attic, where warm air rises and escapes, and preventing air infiltration through windows and doors, not replacing the windows and doors, are the most cost effective means of saving energy and maintaining indoor comfort. It takes years to recover the costs of good quality replacement windows.

For generations, windows were insulated by old fashioned (and very effective) wood storm windows, weather-stripping, metal storm windows, and interior storm windows, all of which preserved the primary window sash.



Preservation of the original wood windows here is clearly important to the architecture of this building

ALWAYS maintain the size and shape of the original window opening and sash





As with the buildings, once old windows are removed and discarded, they're gone forever. And once old windows are replaced, a cycle of replacement begins. Cheap vinyl replacement windows will not last. Your wood windows maybe 100 years old. They may last another 100 if restored and maintained.

Wood windows that were manufactured before about 1940 are of old growth lumber that is far more resistant to rot and wear than nearly all wood windows today. Those old windows can be modified to function properly in older buildings that have shifted and settled with age.



A six-over-six, double-hung window with brownstone lintel and sill.



A multi-paned casement window with a molded eared stone lintel and bracketed sill.



A segmental-headed, one-over-one, double-hung window with a bracketed stone lintel and molded enframing.



A two-over-two, double-hung window with full window enframing with incised detailing.

By contrast, vinyl and other thermal pane windows (these have multiple panes, filled with usually argon insulating gas) are irreparable. Vinyl windows have a fairly short lifespan, perhaps under 25 years, because they tend to warp and sag, and when the argon gas escapes, the glass will fog and lose any thermal quality.



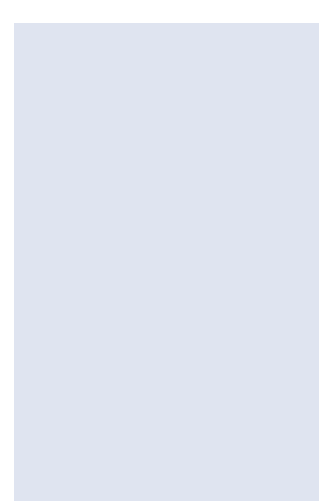
Bad window example caption



Bad window example caption



Bad window example caption



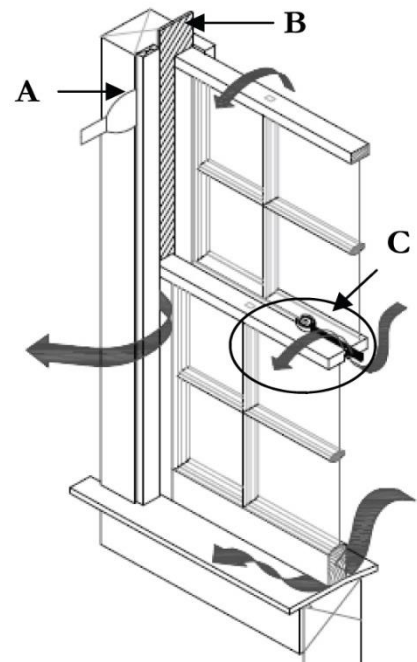


For instance, a double-hung wood window (both the top and bottom sash move up and down) might merely be askew and painted shut. Running a utility knife along the seam between the sash and the around the inside and outside frames and installing weather-stripping will put the window back in good working order. The addition of an exterior or interior storm window will greatly increase energy efficacy and comfort.

Further repair can also be done without taking the window out. If scraping and repainting are needed, working the top sash free will fully expose the jamb (inner frame). Too, having upper and lower sash operable will expose all areas that require re-glazing, that is, reinstalling the putty that hold panes in place and provide a level of weathertightness and stability. Laying a bead of putty requires practice, but amateurs can learn. A study posted at www.treehugger.com/green-architecture/new-study-shows-restored-200-year-old-windows-are-effective-brand-new-replacements.html documents how restored windows are can equal new windows in preventing infiltration.

Maintenance and Restoration: Many house painters can also re-glaze and re-paint your old windows. Full-scale window restoration, is a growing business. More people are appreciating the value of the old-growth wood and the irreplaceable beauty of historic windows. The wood of a 50+ year old tree is actually stronger than the wood of a farmed 20 yr old tree. The Window Preservation Alliance is a network of window specialists and their website is a wealth of information on the topic of window restoration.

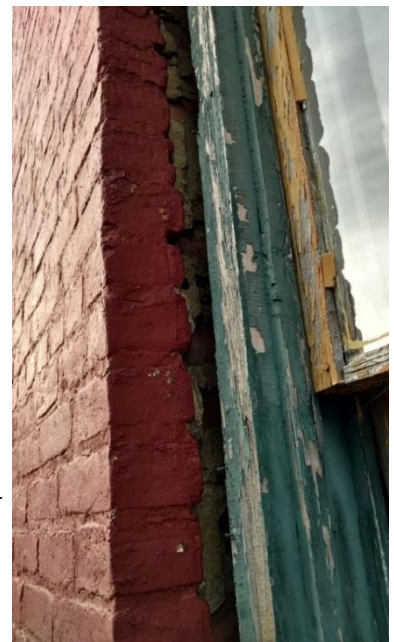
Property owners who are intimidated by the thought of removing a window, replacing millwork that may break along the way, or re-roping sash cord or chain can arrive at a hybrid solution of sorts. A contractor may be willing to remove the window, allowing the property owner of the sash. In this way, the window rehabilitation would work like an assembly line and reduce costs. Along the way, a discussion with a contractor can answer whether isolated deteriorated parts of a window need to be replaced in kind, or can be reconstituted using a two-part epoxy and liquid wood hardener, which fill in and harden deteriorated wood components. While new carpentry must be replicated in a shop, an owner may well be able to achieve a smooth finish with the wood strengthening products, such as those manufactured by Abatron or Minwax.



Weather stripping and glazing improves the efficiency of old windows.



www.windowpreservationalliance.org





When a Window Must be Replaced:

Keep in mind, any owner of a building in a historic district planning on maintaining the building's original windows will likely save a lot of time—and possibly a review by the Historic District Review Commission.

If a window really is deteriorated—if the sash is coming apart, dried out, or rotted—and more than 50% of the material comprising the window needs repair, the owner might consider replacing the window the most feasible option. In historic districts, owners must consult city staff and the Historic District Review Commission to determine what material and style window is most appropriate for the style of building in which it is to be installed.

If you must replace your old wood windows in one of Troy's historic districts, as with other original material in historic districts, they must be replaced in-kind with wood windows. Window panes are divided by muntins (dividing sash into two, six or more panes). These muntins should never be imitated by snap-in grilles or grilles sandwiched between the glass. These really don't look like the real thing. Many manufactures offer simulated divided lights where a muntin profile glued to the outside and inside of the glass (with a spacer bar between thermal panes), which produces a much more authentic look.

Vinyl windows are not appropriate in historic districts. And windows with a different grid configuration than would have been used in the era of the predominant style of the building are inappropriate as well.

It's also possible that the most appropriate replacement will be determined to have a grid configuration different from the windows being replaced. For example, if a building had non-original one-over-one windows being replaced, the most appropriate grid configuration of the replacement windows might be determined to be two-over-two. If the building is a mix of styles and window replacement is contemplated, the most appropriate window configuration should be determined by the members of Troy's Historic District Review Committee, all of whom have years of work experience and education in the fields of architecture, architectural history, and historic preservation.

In general, owners considering replacing their windows are set on wholesale replacement. If one or two windows really need to be replaced, and the owner is open to the highest quality replication of the original windows for just those most in need of replacement, that is preferable to wholesale replacement. That said, mixing windows that are obviously original and obviously replacements should be avoided. In a situation in which, for consistency, an entire façade of windows is replaced but some of the originals are still in sound condition, the owner should be encouraged to keep those originals in the building. In the event the replacements fail, future owners consider making custom replications from the original and replacing the replacements with those and the surviving original windows.

Replacement windows should conform to what the building's original windows would have been, unless an extensive historic renovation to the building changed the primary style. For example, if a third story



Photo caption text box



was added to a gabled Federal cottage in 1865 and the building “Victorianized,” and the current owner isn’t bringing the building back to its Federal cottage look, the windows should conform to those the building would have been given in that 1865 renovation. If windows have been replaced without permission, the City has the authority—and courts have upheld this authority in a case on First Street—to require owners to replace incorrect windows with those appropriate for historic districts. This is a city staff enforcement issue, and property owners avoiding review should not be “rewarded” by being permitted to retain their inappropriate windows illegally installed.



Windows set in mansard or gable roofs are called dormers window. The sash itself is usually wood and treated as any window above. Redesigning, enlarging existing, or adding dormers on the street elevation is discouraged. Skylights on flat roof, or the sloped roof of the back side of houses can certainly be considered.

NPS Preservation Briefs on windows are available at #####



Railings and Iron Work



A Queen Anne house with original wrought iron fence stoop railing.

Troy's pedigree as an iron city is especially apparent in the exquisite wrought and cast iron ornament found in the districts' rails, balustrades, gates and fencing. These can be works of art. Cast and wrought iron and even sheet metal elements are often important visual features of a historic building. In fact if your 'brownstone' window lintels and sills are unrepaired and in good condition they are probably cast iron. Cast and wrought iron are vulnerable to

rust, fractures and vandalism.

Property owners can execute basic maintenance. Slightly corroded rails or newel posts can be hand-scraped or wire brushed — not too aggressively — then thoroughly cleaned and dried for re-painting. These steps must be done on the same day, since unprotected iron will immediately rust.

Brush on a readily available "zinc-rich" primer, or rust inhibiting alkyd primers which offers a stronger layer of protection than general primers. Two prime coats are recommended followed by with two coats of oil-base alkyd paint.

Ironwork can be removed for professionally chemical dipping or low pressure sandblasting for more thorough cleaning. Chemical stripping or low pressure sand blasting can also be done in-situ by professional contractors. Some minor repairs to cast iron can be treated like automotive repairs with epoxy fillers. Missing elements may sometimes be replicated with fiberglass but this material is susceptible to damage.

Cast iron work for fences and railing is usually a repetitive assemblage of pieces. Replacement of missing elements of cast iron can be expensive but not impossible. Small elements can be recast from the original;

however larger pieces require a new wood mold. Professional assistance is needed to prepare documents and find suitable foundries. New cast iron railing and



Photo caption text box





fences are available on the market if a total replacement is needed. New cast iron is expensive but will increase the historic value of the property.

Complicated repairs or replication also should be left to a professional. If original material is missing or not salvageable, please consult city staff or members of the HRC to determine how best to proceed. Flat roofs could be an opportunity for owners to install solar panels. If they are visible from a public right of way, they will need to be reviewed by the HRC.

NPS Preservation Briefs on railings and ironwork are available at #####

Roofs

Visible roofs in the historic district are usually slate (sometimes patterned), copper or sheet metal (both standing and flat seam, and, in rare instances, tile. All are expensive to replace in kind, and repair should always be the first option. A few old houses survive with pitched roofs that originally had wood shingles. Due to the introduction of fire codes and the lifespan of wood shingles universally these houses now have metal or slate roofs if replaced historically or asphalt roofs shingles. The replacement of The Troy Music Hall's red slate roof was an exception project, the cost of which was justified by the extraordinary low lifetime of the slate roof, and high visibility of this landmark.



Photo caption text box

'Flat roofs', or more accurately very low pitched roofs are not usually visible from the street. Historically they were either terne (sheet metal) in small rectangular pieces (called pans) soldered together with flat joints or cured with asphalt roofing ('flat seam roofing'). Most historic flat seams that have been covered with built-up roofing at some point in their lives. The HRC is generally not concerned with 'flat' roofs and any modern roofing material for such applications can be used. The flashing (sheet metal or rubber) used at the intersection of roof and walls, roof edges and penetrations of the roof in the application of modern roofing can, however, be very visible and intrusive to the district. Care and thought should be given to the design and appearance of flashing as large sheets of artificial rubber carried up vertical walls or bright aluminum sheet metal can ruin the look of any building. Gutters and leaders should also be kept to an historic appearance and design when visible.



It is important for the homeowner to remember that the slate roof on his or her building is probably the best most long-lasting roof the house will ever have. Slate roofs are most often the victim of other roofing elements such as the sheet metal flashing used in valleys and built-in gutters, the design of the flashing or the nails used to attach the slates and not deterioration of the slate itself. Often the slates can be partially removed so flashing can be replaced and matching new slates or the old slate reinstalled. The use of iron nails for slates has been known to be a long term problem since the mid 19th century; however this did not stop their use as they were always the cheapest choice of attachment. They rust to the point slates fall off the roof (nail holes intact). At this point it may be possible to easily remove the slates and reinstall the original. A totally new slate roof can be expensive initially; however it is beautiful and more or less a permanent roof.

Replacement of slates with asphalt shingles is discouraged but sometimes a necessary compromise. Some manufacturers produce lines of asphalt shingle intended to imitate slate and there are rubber and composition slates available.

Accessories



The mansard roof of this Second Empire style rowhouse retains its original slate and iron roof crestings.



NPS Preservation Briefs on accessories are available at #####

CHAPTER 6: COMMERCIAL BUILDINGS

Storefronts

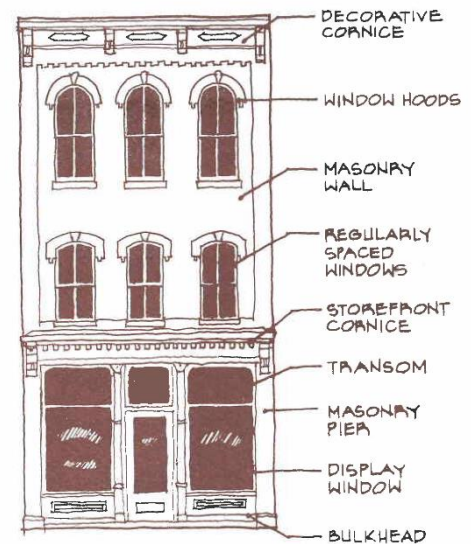
At its early 19th-century beginning, downtown was defined by the Hudson River, where goods were imported and exported, filling riverfront warehouses with cotton and wool, housewares, and even pharmaceuticals. Remarkably, many of these warehouses still exist between First and Congress streets.

As Troy grew, downtown became more sophisticated, with “retail palaces” such as the G.V.S. Quackenbush and Frear’s department stores, offering a huge variety of clothing and household goods, in buildings ornamented in marble and terra cotta.

Entertainment flourished in competing venues, including the monumental Troy Savings Bank Music Hall and in lofty auditoriums above The Market Block. These surviving buildings — now business incubators, offices and stores — are stand-outs, but the commercial row building was responsible for decades of retail success and today sets the stage for downtown renewal.

Commercial row buildings of the late 19th and early 20th century are traditionally made up of three horizontal components: storefront, upper façade and cornice. The composition is a simple but inviting way to attract customers. Expansive sheet glass on the first floor allows for maximum display of merchandise and a recessed, sheltering entrance funnels consumers into the store. The design strikes a visual balance, and, in line with row buildings of similar heights and design, creates an inviting and orienting streetscape, especially for pedestrians.

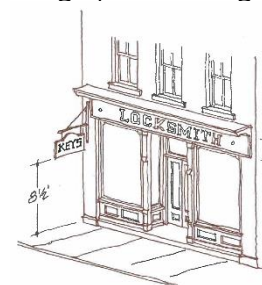
As the popularity of suburban malls took hold downtown proprietors and communities attempted to keep pace by modernizing, sheathing their buildings in modern metal panels, siding or shingle roofs usually without lasting success. But the pendulum has swung back, with owners rediscovering the historic buildings hiding behind poor disguises.



“Main Street” streetscapes are being restored for the purpose for which they were intended: to offer a well-scripted, walkable experience that can’t be matched by the mall. The Third Street building at left follows the traditional, three-part composition of a commercial row building.

Owners 40 or more years ago tried to update their buildings with modern materials, as seen in the photographs showing the result of removing the unsympathetic covering on a Third Street

building.. But some older alterations are historic in their own right, such two storefronts shown in the far right photographs **Again no pictures.** A Avenue storefront of leaded glass and pressed metal takes on a Moorish air, while the Third Street building has an Art Deco design of black Carrera glass and curved display



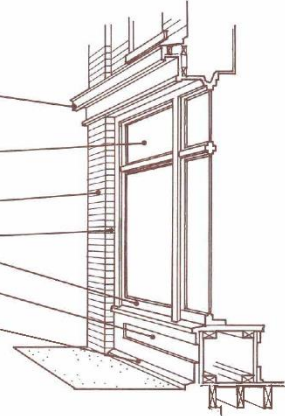
as the Fifth

sleek



STOREFRONT WITH TRADITIONAL MATERIALS

- A cornice can be constructed with wood framing, plywood and moldings with a sloping sheet metal cap to shed water. The cornice spans the top of the storefront, often covering a structural beam or unfinished brick.
- Transoms are optional design elements that help to break up the massive effect of very large sheets of glass. Transom windows can be clear, tinted or stained glass.
- Masonry piers are uncovered and match the upper facade.
- The storefront is recessed 6 inches into the opening.
- The storefront and windows are framed in wood. The sill slopes forward for drainage.
- The bulkheads are constructed with wood framing and a plywood back with trim applied to it.
- The storefront rests on a masonry or concrete base to prevent water damage.



TYPICAL STOREFRONTS



Early to Mid 1800s

- POST AND BEAM FRAME
- DIVIDED DISPLAY WINDOWS
- SIMPLE DECORATION



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS



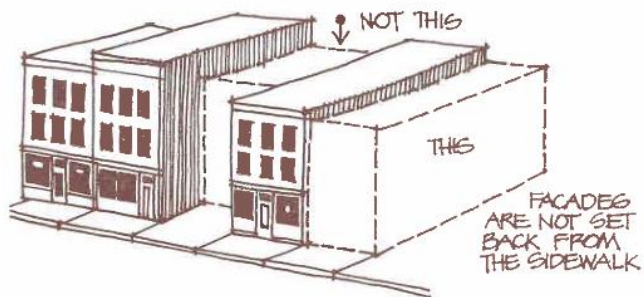
Late 1800s to Early 1900s

- SIMPLE CORNICE
- TRANSOM WINDOWS
- RECESSED ENTRANCE



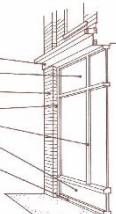
Early 1900s to 1930s

- METAL WINDOW FRAMES
- STRUCTURAL GLASS
- RECESSED ENTRANCE



STOREFRONT WITH CONTEMPORARY MATERIALS

- A cornice is made with sheet metal over a wooden frame.
- Optional transoms can be stained glass, clear glass or opaque.
- Masonry piers are uncovered and match the upper facade.
- The storefront is recessed 6 inches into the opening.
- The storefront and windows are framed in wood and set in a masonry or concrete base.
- Bulkheads are constructed of aluminum framing and plywood panel set in a masonry or concrete base.
- The storefront rests on a masonry or concrete base.



Signage

The city largely dictates the size, design and placement of signs in the Central Troy Historic District, which is included in the B-4 zone. It's important to look up the B-4 requirements before embarking on a design. The Planning Commission, with advice from the Historic Review Committee approves signs.

Context will help guide decision-making: Existing permanent downtown signs reflect a tasteful mix of modestly sized hanging signs, usually of wood, metal or resin, just above and perpendicular to the storefront, as well as decals applied to display windows and doors. Sandwich boards and banners are considered portable but require a permit. Temporary signs advertising an event can be posted for up to 30 days on the interior of the glass without a permit. Absent in the district are large, back-lighted plastic signs often seen in strip malls, bars and small convenience stores.

Regulations should not hinder the primary function of a sign. A sign is a business's first impression, conveying the type and quality of the merchandise. When the sign and the architecture of the building complement one another, there is no simpler or effective way to impart that first message. Nor should regulations inhibit creativity. Signs can be illuminated as long as the bulb can't be seen; Perhaps a bit of artist-designed neon would enliven the district when used sparingly. Gooseneck lighting may subtly enhance a sign.



Awnings of course shelter customers and merchandise; straying from that essential purpose may result in an inappropriate awning that could unnecessarily detract from the storefront. Awnings come in a wide array of shapes, sizes and materials. Generally, the standard cloth fixed or retractable awning, depicted in the photograph at left, is a hallmark of traditional Main Street design.



double as signs, with the address or printed on the valance. Awnings quite 5 to 10 years. While replacement may merchants should nonetheless make is indeed necessary, asking themselves



consideration and,

inally intended, if the one being replaced is appropriate or the only importantly, that the awning can be safely and secured to the building.





THE B-4 ZONE

The city's zoning is largely based on the philosophy that proper size and placement will enhance and preserve the value and quality of properties.

Signs require a work permit, issued after Planning Commission and sometimes Zoning Board of Appeals approval, based on scaled drawings, a site plan and certification of the strength of the support. There are a number of instances when a work permit is not required, particularly for maintenance that may include re-painting and changing the copy. The exemption extends to temporary signs, but even these are regulated for size and length of display time.

General regulations more specifically address signs dimension and anchoring. As an example, a first-floor size

The map, right, shows on the B-4, shaded in gray, roughly follows the borders of the Central Troy and Northern River Street historic districts.



Detail of Zoning Map showing B4 and all zones in the district



CHAPTER 7: STREETScape

Street Trees

A discussion about the importance of preserving historic buildings has to include how street trees — making up the urban forest — complement architecture and contribute to downtown’s fiscal health and the well-being of its visitors and residents.

Trees don’t just add to beautification. Their existence translates to dollars and cents value. Like historic preservation, healthy trees can attract new business and tourism. And that growth leads to more shoppers and more residents.

According to one study, real estate agents believed trees help sell homes faster. **Historic photographs of residential streets with giant Elm tree canopies is universally appealing.** Besides bringing more shoppers, trees in commercial areas promote faster apartment rentals and cause tenants to stay longer, the Arbor Day Foundation states.



Trees reduce the “heat island” effect — basically higher temperatures due to expanses of pavement and few trees — in turn lowering air conditioning needs. Street trees absorb CO₂ and prevent runoff.

Planting a street tree is not particularly difficult, but if the wrong species is planted in a tree pit that is too small, the results are disastrous and long lasting. When trees are denied water in a constricted space with hard packed soil, the roots will not spread out, they’ll grow up, lifting and breaking bluestone and concrete sidewalks and scattering brick pavement, as the upper, right photograph shows. Or, worse, the problem is addressed by ill-conceived solutions, such as paving over roots, as seen in the photograph, below, right.

Far better that there is no tree, rather than a wrong tree, poorly planted and uncared for. Better 50 street trees planted correctly than 100 trees of the wrong species, planted in small, shallow pits. They are destined for failure.

It is easy for find planting guidance and choice of trees from a variety of sources, many of them listed in the bibliography. Consider these essentials, recommended by the New York State Department of Conservation:



Planting requires contacting Dig Safely New York (1-800-962-7962 or 811) to avoid damaging underground utilities. Increasingly, smaller, often flowering ornamental trees, are chosen over large trees like oak and maple so that their root systems will not lift sidewalks and their height will not interfere with utility lines. And these must withstand the Zone 5b minimum temperatures set by the U.S. Department of Agriculture. The City of Troy does not have specifications for selecting sites, check with department staff for recommendations about planting a tree in relation to intersections, driveways, utility poles or hydrants.



City tree pits are usually too small; it's recommended to allow 50 square feet be allocated per tree, and space between trees of 25 feet to 45 feet, depending on the tree size. Count on digging a hole two or three times the size of the root ball. Young trees require generous watering, a key to their survival in the first year.

After planting, the work is not done. Count on watering weekly, checking and treating disease or insect infestations and pruning damaged or poorly located limbs.



Landscaping



Sidewalks





Lighting and accessories



Alleys



CHAPTER 8: NEW CONSTRUCTION

Additions to Existing Buildings

Additions to existing building can be difficult, and projects with even the best of intentions often have disappointing results. Even the best of guidelines have produced mediocre architecture. Unless there is a budget to reproduce in the same materials and construction techniques, attempts to reproduce the appearance of existing historic properties exactly generally fail. Reproducing original materials, style, and detailing may be justified for additions to important landmark buildings.

The design of additions is a great concern in the historic district only when visible from the street. Smaller additions to the rear of properties, that are only visible from the alley, are generally easiest to review.

Where an addition is visible from the street it impacts the historic streetscape. The best approach to is to attempt only to reproduce the scale of overall massing and details. Deliberately changing material is often a good idea and avoids a close but not quite match to original material. *The historic ratio of window opening to wall might be observed by grouping the total window area into one or two openings in a large wall instead of five or six opening.....*

Professional service are required by Building Department for

Infill Construction

The construction of new building on vacate lots in the historic district is encouraged. The design of new infill building there is no formula for what is good infill design. In general infill design, additions should look new and similar to its neighbor in materials and detailing. Mimicking older facades in modern material and construction techniques seldom, if ever, succeeds.

The salient principal behind good infill design is respect to those around it. New designs that are based on the defining characteristics of those of its neighbors are most likely to be compatible. If the organization of its parts are based on the surrounding streetscape, a great deal of freedom in design can accommodated. After all, most blocks of downtown reflect an assortment of architectural styles and growth over the years. The key to the overall pleasing appearance of downtown blocks is achieved with common materials, scale, composition, rhythm, and a modest design philosophy to fit in and not call too much attention to itself. Many downtown building are themselves a product of several periods as single family homes were converted to first floor shops with residential units above. A scale of shop window and entrances designed for pedestrians provides continuity for wealth of diverse designs.

LOTS OF PHOTOGRAPHS



The National trust for Historic Preservation main Street Program has produced a set of guidelines in its publication Keeping Up Appearances which should be studied by all design professionals undertaking infill projects. It discusses in general terms the appearances of downtown streetscapes and then identifies ten general concepts to be considered; height, width, proportion, relationship with the street,

roof and cornice forms, composition, rhythm, proportions of openings, material and color. The guide offers simple easy to understand illustrations of what works and what does not work well. The HRC endorses the principals embodied by this guide while recognizing that there are lots of successful historic example where one or more of these principals are ignored:

1. Height; Infill construction should respect adjacent and surrounding building height. This does not mean exactly aligning with any building but keeping with a range of those on the street.
2. Width: In general infill should be the width of the lot, or respect the spacing between existing buildings.
3. Proportions: Infill building should try to maintain the proportion of width to height.
4. Relationship to Street: The front of the infill building should be consistent with its neighbors. In downtown Troy respecting the building lines means abutting the sidewalk.
5. Roof and Cornice Forms: A general respect for the height of cornices and roof forms (low pitched roofs) is desirable.
6. Composition: The organization of the parts of infill building should respect those adjacent.
7. Rhythm: The rhythm of window opening and divisions of storefront should be followed.
8. Proportions of Opening: The proportions of window and door opening should be similar to adjacent building and the overall ratio of opening to wall should be close to historic buildings.
9. Materials: Infill building should be design to complement to adjacent building if not try to imitate them. This might mean materials with horizontal visual emphasis to continue the horizontal pattern of brick building.
10. Color: Color has the potential to be controversial (see paint above). Ideally infill keeps within the range of colors on the street and tries to not to be too light or dark intensity.



SECTION THREE

References and Resources

Agencies and Institutions

There are numerous resources available in the Capital Region to help contractors and property owners make appropriate decisions when making building improvements.

City of Troy www.troyny.gov planningcommission@troyny.gov is this email active?

Rensselaer County Historic Society www.rchsonline.org

The Hudson Mohawk Industrial Gateway www.hudsonmohawkgateway.org

Lansingburgh Historical Society www.lansingburghhistoricalsociety.org

The Washington Park Association <http://wpa-troy.org/>

NYS Parks, Recreation and Historic Preservation www.nysparks.com/shpo

Tax credits: www.nysparks.com/shpo/tax-credit-programs/ or call 518-237-8643.

Preservation League of New York State www.preservenys.org

Secretary Standards www.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm Preservation Briefs <http://www.nps.gov/tps/how-to-preserve/briefs.htm>

National Trust for Historic Preservation www.preservationnation.org

Historic Albany Foundation www.historic-albany.org

Historic Albany Foundation Parts Warehouse warehouse@historic-albany.org 518-465-2987

Glossary of Architectural and Construction terms

Arch – a curved structure for spanning an opening, designed to support a vertical load primarily by axial compression

Awning – a roof like cover of canvas or other material extending in front of a doorway or window, or over a deck, to provide protection from the sun or rain

Bond – The adhesion between mortar or grout and the masonry units or steel reinforcement being cemented; any various arrangement of masonry to increase the strength and enhance the appearance of the construction

Brick – a masonry unit of clay, formed into a rectangular prism while plastic and hardened by drying in the sun or firing a kiln

Brickwork – brick construction, specifically the art of bonding bricks effectively

Building Code – a code regulating the design, construction, alteration, and repair of buildings, adopted and enforced by a local government agency to protect the public safety, health, and welfare

Capital – the distinctively treated upper end of a column, pillar, or pier, crowning the shaft and taking the weight of the entablature

Capstone – a finishing stone of a structure

Cast Stone – a concrete building block with a face formed to resemble natural stone

Cement – a mixture of clay and limestone, finely pulverized and used as an ingredient in concrete and mortar

Clapboard – a long, thin board with one edge thicker than the other, laid horizontally

Combination Window – a window equipped with interchangeable screen and glass sections for winter and summer use

Concrete – an artificial, stone like building material made by mixing cement and various mineral aggregates with sufficient water to cause the cement to set and bind the entire mass

Concrete Masonry Unit or Concrete Block – A precast masonry unit of portland cement, fine aggregate, and water, molded into various shapes



Cornice – the uppermost member of a classical entablature, consisting typically of a cymatium, corona, and bed molding

Corbeling – an overlapping arrangement of bricks or stones in which each course steps upward and outward from the vertical face of a wall

Curb cut – a depression in a curb providing vehicular access from a street to a driveway on private property

Doorframe – the frame of a doorway, consisting of two jambs and a head or lintel

Dormer – a projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver

Double-Hung Window – a window having two vertically sliding sashes, each in separate grooves or tracks, and closing a different part of the window

Easement – a legal right held by specified persons or the public to make limited use of the land of another, as a right-of-way

Eave – The overhanging lower edge of a roof

Exterior Wall – a wall forming part of the envelope of a building, having one face exposed to the weather or to earth

Façade – the front of a building

Fascia – any broad, flat, horizontal surface, as the outer edge of a cornice or roof (1, p.213)

Federal – description of style

Flashing – Pieces of sheet metal or other thin, impervious material installed to prevent the passage of water into a structure from an angle or joint

Foundation – the lowest division of a building or other construction, partly or wholly below the surface of the ground, designed to support and anchor the superstructure and transmit its loads directly to the earth

Foundation Drain – open jointed tile or perforated pipe laid around the foundation of a building for the collection and conveyance of groundwater to a point of disposal (1, p.177)

Gable Roof – a roof sloping downward in two parts from a central ridge, to form a gable at each end

Glass Fiber Reinforced Concrete –

Greek Revival – description of style

Grout – a fluid cement mortar that will flow easily without segregation of the ingredients, used to fill narrow cavities in masonry and consolidate the adjoining materials into a solid mass

Gutter – a channel of metal or wood at the eaves or on the roof of a building, for carrying off rainwater TYPES

High Victorian Gothic – description of style

Iron – a malleable, ductile magnetic silver-white metallic element from which pig iron and steel are made

Italianate – description of style

Landing – a platform between flights of stairs or the floor at the foot or head of a flight of stairs

Latex – a water emulsion of synthetic rubber or plastic globules obtained by polymerization and used in paints and adhesives

Latex Paint – a paint having a latex binder that coalesces as water evaporates from the emulsion, also called water-based paint

Mortar Joint – the spaces between bricks or stones, that are filled with mortar or grout

Oil Paint – a paint in which the vehicle is a drying oil

Parapet – a low, protective wall at the edge of a terrace, balcony, or roof, esp. that part of an exterior wall that rises above the roof

Paint – A mixture of solid pigment suspended in a liquid vehicle, applied as a thin, usually opaque coating to a surface for protection and decoration

Pilaster – a shallow rectangular feature projecting from a wall, having a capital and a base and architecturally treated as a column



- Plinth** – A continuous, usually projecting course of stones forming the base or foundation of a wall; Slab beneath base of a column, pier or, pedestal; A flat, plain member at the bottom of a baseboard
- Pigment** – A finely ground, insoluble substance suspended in a liquid vehicle to impart color and opacity to a paint
- Pitched Roof** – a roof having one or more slopes
- Portico** – a porch having a roof supported by columns, often leading to the entrance of a building
- Post** – a stiff vertical support
- Property Line** – One of the legally defined and recorded boundaries of a parcel of land
- Queen Anne** – description of style
- Quoin** – An exterior angle of a masonry wall, or one of the stones or bricks forming such an angle, usually differentiated from adjoining surfaces by material, texture, color, size or projection
- Ridge** – a horizontal line of intersection at the top between two sloping planes of a roof
- Riser** – the vertical face of a stair step
- Row House** – any of a row of houses joined by common sidewalls
- Sandstone** – a sedimentary rock consisting of sand, usually quartz, cemented together by various substances, as silica, clay, or calcium carbonate
- Second Empire** – description of style
- Runoff** – something that drains or flows off, as rain that flows off the land in streams
- Setback** – the minimum required distance from every structure to the property lines of a lot, established by a zoning ordinance to provide for air, light, solar access, and privacy
- Shaft** – the central part of a column, between the capital and the base
- Sheathing** – a rough covering of boards, plywood, or other panel materials applied to a frame structure to serve as a base for siding, flooring, or roofing
- Shingle** – a thin, usually oblong piece of wood, asphaltic material, slate, metal, or concrete, laid in overlapping rows to cover the roof and walls of buildings
- Siding** – a weatherproof material, as shingles, boards, or units of sheet metal, used for surfacing the exterior walls of a frame building
- Sill** – the horizontal member beneath a door or window opening
- Storm Window** – a supplementary sash placed outside an existing window as additional protection against severe weather
- Streetscape** – the appearance or view of a street
- Tread** – the horizontal upper surface of a step in a stair, on which the foot is placed
- Veranda** – a large, open porch, usually roofed and partly enclosed
- Window** – an opening in the wall of a building for admitting light and air, usually fitted with a frame in which set operable sashes containing panes of glass
- Wood** – the tough, fibrous cellular substance that makes up most of the stems and branches of trees beneath the bark
- Wythe** – a continuous vertical section of a masonry wall one unit in thickness



Troy's Applicable Ordinances

Application for Certificate of Appropriateness

Frequently Asked Questions

What work requires a permit in the historic district?

All exterior improvements to historic property and/or property within an historic district will require a building permit and a historic district review.

- Removing existing porches or sheds larger than 100 sq. ft., additions or garages
- Adding or replacing above ground swimming pools
- Remodeling, alterations and repairs that include changes to or replacement of portions of the structural system of the building (structural system includes all framing, masonry and sheathing materials)
- Replacement of roofs where structural decking is replaced
- Construction of decks and stairs
- Installing new or replacement of fences
- Exterior repairs where the work to be done, including scaffolding or ladders used, extends beyond property lines
- Replacing windows

Are there any types of work that do not require approval?

Interior work and ordinary exterior repairs and maintenance, such as replacing broken window glass and spot painting do not require the Commission's approval. The exception for interior work is if it affects the exterior, such as the blocking up of a window, in which case the project must be reviewed by the Historic Review Committee.

The City's Bureau of Code Enforcement can tell you whether a permit is needed for work you are considering. Typically, using ladders and scaffolds in the City right-of-way requires a barricade permit. Replacing (rather than repairing) a window or door requires a building permit.

What are some of the factors considered when my application is reviewed?

The Commission reviews your proposal to evaluate the effect of the proposed changes on the architectural and historical character of your building and/or the historic district.

Can the commission make me restore my building to the way it originally looked?

No. The Commission reviews only changes that the property owner proposes to make.

Will the commission make me repair my building?

No, but the Bureau of Code Enforcement requires that all City of Troy buildings be maintained in a safe condition in it enforcement of the Uniform Fire Prevention and Burning Code, which includes the Property Maintenance Code. If you are interested in making repairs to your designated building, the Planning Department staff is available to give you expert technical advice.

Will landmark designation prevent all alterations and new construction?

No. Landmark designation does not "freeze" a building or an area. Alterations, demolitions and new construction continue to take place, but the Commission must review proposed changes and find them to be appropriate. This procedure helps ensure that the special qualities of the designated buildings are not compromised or destroyed. New construction is allowed and encouraged. The Commission will review the proposed project to assure that new construction is appropriate to the character of the historic district. The MOSS Bookstore at the corner of Second and Congress Streets and the NEWS



Apartment **district and** at 6th and Broadway are examples of new construction projects which were approved by the Historic Landmarks Review Commission.

How can I find architects or contractors who have experience with historic buildings?

There are a good number of local and affordable design and construction professionals who are accustomed to design and renovation methods that are sensitive to the historic character of old buildings. Ask professionals about their experience with landmark buildings and whether they are familiar with the Historic District and Landmark Review Commission application process. Request references and look at projects they have completed. The Commission does not make referrals for restoration professionals. Owners of historic buildings in your neighborhood and the City of Troy's Planning Department staff may be able to provide information about area architects and contractors. You may contact the Planning Department at (518) 279-7168.

I own a designated building. Should I tell my tenants about the building's landmark status?

Yes. You should inform each of your tenants that the Historic District and Landmark Ordinance protects the building and that the Commission must approve alterations in advance. If a tenant makes alterations without receiving Commission approval before doing the work, the building owner will be held responsible.

I want to sell my landmark building. Must I tell the commission?

No, you do not need to tell the Commission that you are selling your building. Landmark designation places no restrictions on an owner's right to sell his/her property.

If I sell my building, should I tell the new owner that the building is a landmark?

Yes. Even though the Commission informed the owner of each property when they were listed, it will help the new owner to comply with the Historic District and Landmark Ordinance.

My designated building is not capable of earning a reasonable return. May I demolish it?

The Commission has a hardship provision. You may apply for a Certificate of Appropriateness to demolish your designated building or to **appeal an appeal decision** on the grounds of "insufficient return" or "hardship". The Commission discourages demolition of the historic fabric of the community.

Are landmarks owned by not-for-profit organizations subject to the same regulations as others?

Yes. The criteria for approving permits for work on buildings owned by not-for-profits are the same as the criteria on other buildings.

Is being designated a Troy landmark different from being listed on the national register?

Yes. The National Register of Historic Places is a list of buildings of local, state or national importance. The National Parks Service through the New York State Office of Parks, Recreation and Historic Preservation administers this program. The National Register has no connection to the City of Troy Historic District and Landmark Review Commission, although many of Troy's individual landmarks and historic districts are also listed on the National Register. For more information, contact the New York State Office of Parks, Recreation and Historic Preservation, State Historic Preservation Office, Peebles Island State Park, P.O. Box 189, Waterford, New York 12188-0189, 518-237-8643.

How do I find out more about the effects of designation?

Members of the public are encouraged to call the City of Troy Planning Department to discuss questions or concerns about the effects of designation. The staff of the Planning Department is experienced in working with owners to help them meet their practical needs while preserving the



architectural and historic character of the city's landmarks. The National Park Service and SHPO websites are also very helpful resources.

Keeping Up Appearances

This document was produced by the New York State Mainstreet program. It has a wealth of information that is highly applicable to Troy's downtown historic district buildings.



Cover page of document with link to the full doc
on line



Troy Historic District Map with Building Addresses

Central Troy Historic District
Boundary Expansion-2016

City of Troy,
Rensselaer County, NY

